SOME THINGS THAT STAGE PAINT CANNOT REPRESENT.

"The Christian Pilgrim" Reduces Bunyan" Great Book to the Level of a Coney sland "Creation" Show-An Impertinent, Ill Judged Attempt at Impossibility

It was not many weeks ago that THE Sun had occasion to comment on the difficulty of representing the religious emotions in the drama, especially of representing those subtle, personal emotions, those perhaps morbid doubts and broodings and visions, which constitute the preparation for the great spiritual adventure of conversion, as well as the emotions of conversion itself. The failure of Mr. Jones's play The Evangelist," afforded the occasion Last Monday Miss Crosman appeared in a stage version of Bunyan's "Pilgrim's Progress," and the same remarks are again in order. Bunyan's Christian in fact may be taken as the classic example of the mawho seeks salvation through conversion, conversion, that is, in the parrower sense of Protestant Christianity. Conversion "denotes the process, gradual or sudden, by which a self hitherto divided and consciously wrong, inferior and unhappy becomes unified and consciously right superior and happy in consequence of its firmer hold upon religious realities." Especially to the Nonconformists of Bunyan's day, among whom our Puritan ancestors are counted, this meant first a passionate attention to self, a brooding, melancholy, almost sickly conscience, and then a great release through belief in the Cross, through a concentration of the attention on the life to come. To most of us to-day this does not seem the healthy minded view of the universe; and to many of us both the preliminary despair of soul, conviction of sin, horror at the wickedness of this world and the subsequent exaltation of faith and the renunciation of this world are almost incomprehensible. Yet once they were facts of common experience, and even to-day they are far less uncommon than those of us suppose who live in the white light that beats upon Broadway. And they are the facts which give to "The Pilgrim's Progress" its real significance in the history of the faith and fear of the English nation.

With that truth held fast in mind the utte futility of the present stage version of Bunyan's book becomes doubly apparent. The simple fact that "The Christian Pilgrim' s a bore is, of course, sufficient to condemn it. Indeed, the most ardent workers for the cause of religion should be the first to rejoice in the failure of a play that makes solemn things merely dull and turns the heart of the doubter to the other road in instinctive repulsion. The mass of the theatregoing public will ask no other excuse to stay away than the plea of dulness, and they are quite right. But there are other excuses to be urged, and first of them is this failure of the stage version to make the story a gripping reality, to make of Christian other than a lay figure. to recreate the homely, heart stinging, emotional appeal of Bunyan's book. Failing in that, it failed absolutely to justify itself It tampered with a religious and literary masterpiece, and achieved only a kind of paint and pasteboard blasphemy. It may have pleased Miss Crosman by placing her in the centre of the stage for long periods, where she could repeat, in a monotonous rising and falling inflection (or rather infliction) the ringing speeches of Christian, though in all conscience her Christian was far enough away from the rugged, racy, if soul tortured fellow of Bunyan. It may have pleased her managers by affording them a chance to dislavish if wholly unsuitable scenery, and giving them an opportunity to appear as patrons of Art with a big A. But to all who love the Christian religion, of whatever sect: to all who revere English literature and enter with unshod feet at the portals of Bunyan's masterpiece, to all who hold the various arts of music and drama and fiction in proper appreciation and respect for their differences, this stage version of "The Pilgrim's Progress" is an ill timed, misjudged, uneffective, presumptuous thing. There is no use trying to excuse it on the ground that it "meant well," that it "tried to do something fine." It did not try to do something fine, but something presumptuous and silly. It ought never have been put on the stage.

"So hot, my little man?" as Emerson used to say. Yes, so hot! For you cannot love the drama unless you love other art forms as well. You cannot estimate the worth of a play unless you are in love with life. You cannot respect a playwright unless you respect his brother craftsmen. And when you see a great passage of original literature such as the description of the fight between Apollyon and Christian reduced to the weak absurdity of a stage duel with tin swords, your shame for the stage is in proportion to your love for great literature. Or when your childish mind has pondered with awe in the dark of your little chamber over those words of the Psalmist, "Yea, though I walk through the Valley of the Shadow of Death, I will fear no evil"; and your youth time has seen you stand at the open grave of him who gave you life and the Shadow of Death was very heavy upon you and the evil well nigh impossible not to fear; and your adult years have found you still pondering that Shadow that looms ever larger across your path, filling the mind with a great, dim, solemn, terrible imagry. amplifying even the imagry of Bunyan with wordless pictures of your own; when this has taken place within you, to see the Valley of the Shadow of Death depicted on the stage of a Broadway theatre by crudely painted pasteboard and gauze curtains is more than ridiculous-it is painful, it is torture. And you marvel at the mind which could have conceived such a thing, even while you suffer. It is no answer that stage versions

"The Pilgrim's Progress" have been played in other lands and tongues. It is no answer that other masterpieces of literature have been sliced up for stage use. One act of vandalism does not excuse another. And not only does the piece of literature vandalized suffer, but in the long run the stage suffers too. It suffers because it invites a comparison that it cannot endure, because it falls so far below the work it seeks to copy that in the spectator familiar with the original a certain scorn of the dramatic medium is unconsciously bred. Nothing, of course, could be more unjust to the stage, which within its own limits is invincibly vivid and compelling. Its failure is due to the unwise men who would push it beyond its limits. In such a case as the one immediately under discussion not only was it pushed beyond its limits but the effort to make a play out of "The Pilgrim's Progress" was still further impeded by a complete misconception of the place and power of theatrical scenery. Down at Dreamland, Coney Island, the more than Miltonic I magery of the first chapter of Genesis is shown in stage pictures. For a quarter you can see chaos in its birth throes; you can see the dry land emerge; finally you

listening to the property canaries and preparing to raise Cain. It reminds you Wright Lorimer's alleged remark after he had produced "The Shepherd King." "I've found," he is reported to have said, "lots of other good stuff in the Bible to dramatize." All such exhibitions are a relic of the ancient Miracle and Morality plays of the Middle Ages; they have persisted down to the present time, at Coney Island and similar places, influenced, to be sure, by electricity and David Belasco. but in the main living out their lives quite apart from the great body of English drama to which they once gave birth. Just so schoolboys in America, who have never heard of Prof. Child's collection of English and Scottish Ballads, to this day sing to a primitive tune a certain indecent ballad which was probably old in Chaucer's time and which may be found in the oral literature of every European people. These exhibitions, for all their use of modern scenery, are relics of the Middle Ages they are popular anachronisms, handed down from a primitive day and bearing ne more relation to the drama of the present than "Annie Rooney" does to the music of Richard Strauss. But these Miracle and Morality plays

before they rose on the one hand into Eng-

lish drama and sank on the other into Coney

Island side shows achieved a certain lit-

erary distinction of their own, a certain

simple power and pathos that we recently

saw when Miss Matheson played "Every-

can see Adam and Eve in pink upion suits.

man." But they achieved it not by elaborate scenery (which indeed was then unknown), but by beauty of speech and sincerity of feeling. The great images of Death and the Eternal, the allegorical representations of the human passions were not attempted on a grand scale that should vie with the Eternal Himself, but quaintly hinted only, and the beholder was left to fill out the picture from his own imagination with the help of lovely language. Death in "Everyman" was just a man with a drum, a skeleton painted in his gray clothes. Yet how much more potent was he over the imagination than, say, the Beelzebub of "The Christian Pilgrim," with his property electric lights, his illuminated sword, his surrounding backdrops and gauze curtains and all the rest of the machinery. Everyman roamed, through the world on a bare stage-and the bare stage became the world. Christian journeyed the steep road to the Celestial City through eleven sets of elaborate scenery-and they were just eleven sets of elaborate scenery. Had they not been forced to challenge comparison with the incomparably superior and vastly different imagery of Bunyan, had they but represented generalities of the religious imagination instead of specific scenes from a great prose poem, they would still have been only eleven sets of scenery: they would still have failed of their effect. For they were trying to do what stage secenery cannot do. They were trying to translate images that dwell on the cloudy heights and in the sky spaces of the human imagination into the narrow, realistic terms of the theatre. Words can translate sometimes and do often suggest these images. Music can float them out on its harmonies. Blake once caught them and painted the morning stars singing together. But the men who paint scenery for Henry Harris and Maurice Campbell cannot catch them; they cannot be reproduced by canvas and colored lights in a Broadway playhouse. At Dreamland, Coney Island, "A Christian Pilgrim" might very well vie with "creation" as a sample of an archaic form of primitive play and spectacle "brought up to date." On Broadway as a sample of the developed modern drama has little place. One might almost lay down as a law that the growth and perfection of scenic illusion in the theatre is inseparable with the growth and perfection of realism in the drama. Whenever a play begins to float away from realism, to drift into the mystic regions of poetry and romance, of he supernatural and the allegorical, the fierce light of disillusion begins to beat upon the scenery. And when the play has floated clear up and away into those regions of pure imagination, when its scenes have been transported to the Valley of the Shadow of Death, to the foot of the Cross, to the City Celestial, words alone, and they but hardly, may avail to transport the beholder to such exalted spots. Here the hint is worth more than the mechanic's realization, here the spark that fires the train of suggestion is the only effective illumination.

Perhaps in Miss Crosman's play the setting which most nearly realized Bunyan's flavor and imagery was that for The House Beautiful, which had a certain cleanly brightness, a sweet sunny simplicity, even if Piety, Charity and Prudence were hardly as attractive to look upon as very like they should be, though per-sonal pulchritude has never been a quality supremely associated with these estimable virtues. But even as you looked upon them and upon Christian sitting in their midst and heard snatches of that high talk they indulged in together, even as you beheld the property goblets and the basket of fruit which you were curious to test for its reality, the memory of the book came over you and everything before you up there on the stage seemed mockery and sham. After all, that book is perfection, you thought. After all, it does in its own way, in its own medium, something supremely great in a supremely great manner. After all, to slice it up and boil it down and toss it out upon the boards is wickedness and sacrilege. And while Miss Crosman's voice droned singsong from the stage and the sunlight spluttered and a bit of the canvas stone roof of the house waved in a draught and the audience coughed restlessly these were the words that your inner ear heard like a solemn accusation:

"Thus they discoursed together till late at night; and after they had committed themselves to their Lord for protection, betook themselves to rest: the Pilgrim they laid in a large upper chamber, whose windows opened toward the sun-rising: the name of the chamber was Peace; where he slept till break of day, and then he awoke WALTER P. EATON. and sang."

Kansas Woman's Long Drive.

Muskogee correspondence Kansas City Journal. From Wich ta, Kan., to Muskogee, 340 miles, n a light rubber tired buggy, is the drive made by Mrs. Kate D. Milier, a society women of Wichita. She forded rivers, crossed mountains and drove on rough country roads because of her love for Dolly, a handsome

Fearing that the horse would be killed in a ra iroad wreck led her to make the dar ng drive alone. While crossing one stream Mrs. Miller had a narrow escape from drowning and had it not been for the steadiness of

the horse all would have been swept away. When Mrs. Miller drove into Mu-kogee to-day at noon she sat in the centre of the buggy seat, a pugdog on one side and a vellow buggy seat, a pug dog on one side and a yellow canary chirping in a wire cage on the other. At night Mrs. Miller stayed at farm houses and at hotels in small towns. She has plenty of means and made the long drive in spite of the protests of her husband.

"The nicest and most kind hearted people I ever met," she said of the people she met on the drive. "Take care of myself? Well, I would like to have seen any one molest me," she declared, displaying two small pearl handled revolvers.

MR. LOCKE'S BOOK REACHES OUR

STAGE TO-MORROW EVENING.

Mason in a New Thomas Play To morrow-A De Koven Operetta Also -A Special Matinee Tuesday of a New English Comedy at the Garrick.

W. J. Locke has made a stage version of his novel "The Morals of Marcus Orand it will be shown at the devne." Criterion Theatre to-morrow night with Miss Marie Doro as the strange little person out of the East, and Aubrey Smith, an English actor familiar with the part, because he played it with much success in London, as Sir Marcus. Mr. Locke's book, while not so commandingly a triumph of romance as his later novel, "The Beloved Vagabond," has a delicious flavor all its own, a spirit that marks its author as one to be reckoned with. The stage version is said to be a dramatization of the flavor of the book rather than an attempted literal transcript—to be, in short, a play which stands on its own legs. As we are later to have a stage version of "The Beloved Vagabond"-alasi that we have not Mansfield to play it!-this first coming of Mr. Locke to our stage will be watched with interest and with more hopeful expectation than can often be the case.

At the Hackett Theatre Monday night John Mason, one of our most accomplished actors, will be seen in a new play by Augustus Thomas, called "The Witching Hour." That curious and modern phase of medicine That curious and modern phase of medicine—the cure of crime by hypnotism or mental suggestion—furnishes the basis of the story, though it hardly seems to be used in a medical way. Even a jury gets influenced by thought transmission from the crowd. "Trilby" was but mildly infused with hypnotic suggestion beside this new drama. It will be watched with curiosity, and perhaps the press agent will give a block of haps the press agent will give a seats to the medical society.

"The Girls of Holland," a new musical omedy by Stanislaus Stange and Reginald De Koven, will come to the Lyric Theatre Monday night, with Harry MacDonough heading the cast. The story is based on an old Netherland folk tale, distantly based; the Snow Man and Mephisto's cousin play important parts in the destinies of the human characters. The period is during the Spanish occupation, 1887.

Ross and Fenton will return to the Music Hall with Joe Weber, and on Saturday night they will appear in a burlesque of "The Thief." Mr. Weber has abandoned his plan of burlesquing "A Grand Army Man." Of course, Edgar Smith is the author of the new burlesque. Miss Bessie Clayton will also return to the cast on

"Panama" is the title of the opening lecture in a series of five on American subjects to be given next Sunday evening and Monday afternoon by Dwight L. Elmendorf at Carnegie Hall. At the present time at Carnegie Hail. At the present time there is hardly a subject in which the American people have such a vital interest as the digging of this great ditch across the Isthmus of Panama, and what Mr. Elmendorf has to say will prove of interest to all who wish to be informed regarding the progress of the work. His still views and motion pictures seem to bring the Canal before one's very aven.

The special matinée of "Dr. Wake's Patient" will take place at the Garrick Theatre on Tuesday afternoon. This play is a atre on Tuesday afternoon. This play is a four act comedy of English life which has been successful in London, in Australia and in South Africa, and is now presented to give the authors, Mr. and Mrs. Gayer Mackay, an opportunity of appearing in the comedy before they return to England. The cast for Tuesday is headed by Bruce McRae and Grace Elliston, and also includes Charles Walcot, Effe Germon, Clarence Handysides, Annie Esmond, Margaret Gordon, May Gayer and others.

Mme. Nazimova will on Mon day evening revive "A Doll's House" at the Bijou Theatre. For this engagement Mr. Dodson Mitchell will be seen in his original rôle. white Walter Hampden, whose admirable performance of Solness in "The Master Builder" attracted attention, will play Dr. Rank. It is the intention of Mme. Nazimova, after several weeks in "A Doll's House," to stage a new play. During the mova, after several weeks in "A Doll's House," to stage a new play. During the engagement of "A Doll's House" matinées will be given on Wednesdays and Saturdays, with an extra matinée on Thanksgiving Day.

"The Mikado" will be revived this week by the Aborn company at the Lincoln Square Theatre. Miss Wentworth will sing Yum Yum and Robert Lett Ko Ko. The lovely old operetta, ever fresh and ever funny, will doubtless be made welcome.

Chauncey Olcott, in "O'Neill of Derry, by Theodore Burt Sayre, comes to the Liberty Theatre a week from Monday.

Francis Wilson moves back to the Garrick o-morrow night for his last week in New

A company of French players will present "L'Enfant du Miracle" at the Bijou Theatre to-morrow night. This play has been popu-lar in Paris.

Raymond Hitchcock plays "A Yankee Tourist" at the Grand Opera House this

Mr. Savage's two charming musica productions, "The Merry Widow" at the New Amsterdam and "Tom Jones" at the Astor, are numbered among the successes of the season. Both set a very high stand-

Just to be odd the 117th performance of "The Round Up" at the Broadway Theatre, December 2, will be marked by

"The Right of Way" continues at Wallack's.

Blanche Bates will play "The Girl of the Golden West" two weeks more at the Be-lasco. At the Stuyvesant Warfield will play maybe two years more.

Elsie Janis continues in "The Hoyden" at the Knickerbocker.

At the Casino "The Gay White Way" and at the Herald Square Lew Fields are fixtures, though these entertainments are changed from time to time by the addition of new songs and "specialties."

John Drew is still at the Empire in "My Wife."

"The Thief" continues to pack the Ly-

"The Top o' th' World" reigns at the Majestic.

Edeson in "Classmates" closes his run at the Hudson in one week. A fortnight remains to see "The Great Divide" at Daly's, but "The Man of the Hour," at the Savoy, seems to be here for another winter.

May Robson as Aunt Mary is making folks laugh at the Garden.

Arnold Daly begins the seventh week at the Berkeley Theatre with the three one act plays: "The Shirkers," a drama; "A Japanese Lady," a comedy, with Mme. Hanako and her Japanese company, and "The Van Dyck," a comedy.

"The Lion and the Mouse" goes on at the

répertoire of songs, Windsor haracter artist (Silas) and Will H. Murphy

and Blanche Nichols & Co. in a one act comedy skit entitled "From Zaza to Uncle Tom." The remainder of the programme Tom." The remainder of the programme will include Raymond and Caverly, German dialect comedians; Paulinette and Pico. Parisian eccentrio vaulters; Cameron and Flanagan, American comedians, in an entirely unique and original sketch entitled "On and Off"; The Finneys, giving an aquatic exhibition; Paul Le Croix, comedy juggler; Ryan and White, expert dancers, and new vitagraph views. Huber's Fourteenth Street Mus

THE SUN, SUNDAY, MEYEMBER, 47, 1987.

Commencing to-morrow's matinée the at-

traction at the Metropolis Theatre will be

Florence Bindley in B. E. Forrester's production of the musical drama "The Street

At the Yorkville Theatre to-morrow

evening "When Knighthood Was in Flower

will be presented, with Anna Day in the stellar rôle of Mary Tudor.

Harvard playwright, Owen Davis, will be

presented here for the first time at the

New Star Theatre this week. The play is entitled "It's Never too Late to Mend; or the Wanderer's Return."

At the Fourteenth Street Theatre be

ginning with the usual Monday matinée

Ramsay Morris's famous play, "The Ninety

"Kidnapped for Revenge" comes to the

Johnny and Emma Ray will appear

the West End this week, starting with the

matinée to-morrow afternoon, in "King

The brand new melodrama with a popula

Kid," will be presented here for the first

time for a week's run at the American Theatre to-morrow.

The Bowery Burlesquers, with Millie

De Leon, the original Girl in Blue, as a

special feature, will be the ensuing week's offering at Hurtig & Seamon's Music Hall.

All roads this week, near Sixth avenu

and Forty-third street, will be jammed

with the visitors saying good-by to "Pioneer

Days" and "Neptune's Daughter" at the

Hippodrome. The last six nights and the

last six matinées will be given this week.

Next Saturday evening the waters close

over the heads of the mermaids for the

last time. The lovely Loreleis in the water

tank, who tempt the fishermen to their submarine abode, will sing for the last time their alluring swan songs. The In-

time their alluring swan songs. The In-dians will hold up the stage coach and Marceline will fish the wonderful bulldog

from the water for the last time. The west of the last time is new Hippodrome thriller comes on Wednesday night, November 27. The Hippodrome will be closed after Saturday night will be closed after Saturday night.

until Wednesday evening in order that dress rehearsals of the new automobile spectacle may be held.

At Hammerstein's Victoria Theatre

Varieties this week a programme will be

given headed by Marie Lloyd in a new

musical atmosphere, called "The Candy

and Nine," will be the attraction.

A new melodrama from the pen of

present as a special feature Eli Bowen, the legless wonder. Although deprived of his lower extremeties he is said to perform the seemingly impossible. Besides this attraction is Sig. Rodiquez and his Mexican band of twenty pieces; Abbot Parker, the man on whose back the lightning tattooed a crucifix, and many others. A most amusing series of pictures

titled "A Baffled Burglar" is being shown on the cinematograph screen at the Eden Musée this week. The Nippon Japanese troupe continue to please the audience with an entirely new programme. In the Winter Garden the Hungarian Gypsy orchestra offers a concert programme every afternoon and evening.

A burlesque show, Williams's Ideals will be the attraction at the Dewey Theatre for the coming week.

The Broadway Gaiety Girls, headed by Johnnie Weber, will be the attraction housed at the Gotham Theatre for the

Interest centres in the American début of Lily Lena, English comedienne, at Percy G. Williams's Colonial. Belle Blanche, mimic, will give a series of imitation mimic, will give a series of imitations wherein prominent players figure. America's representative dancers, the Four Fords, in their latest singing and dancing act, cannot fail to please. Emmett Corrigan in a one act comedy, "My Wife's Picture," will be assisted by his company of players. Keno, Welsh and Melrose appear in an acrobatic comedy skit. Warren and Blanchard are ever popular comedians, while Herbert Lloyd and the Four American Trumpeters complete a representative can Trumpeters complete a representative modern vaudeville bill.

Ned Wayburn's star act, "The Star Bout," will be presented at Percy G. Williams's Alhambra this week. This act calls for thirty-nine people. The scene wherein the boxing bout for the middle wherein the boxing bout for the middle-weight championship of the world takes place is amazing. Alec Hurley in "The Coster's Picnic' is an original offering. Corinne will be heard in a reportoire of songs. Joe Hart's "Rain Dears," with Louise Montrose, will prove an attractive act. Cooper and Robinson, colored come-dians, appear. Roberty's Animals, Patsy Doyle, Mr. and Mrs. Arthur Forbes and Frederick Brothers and Burns will finish this programme. his programme.

Tony Pastor has prepared an excellent show for the week, including Mr. and Mrs. John T. Powers, who will make their New York debut in a comedy of music and laughter entitled "The Players"; Harding and Ah Sid, acrobatic clown and Chinaman act; John and May Burke, with their piano, will be seen in a sketch written by Will M. Cressy; Mlle. Olive, the dainty juggler, will also appear.

"Her Own Way," by Clyde Fitch, will be the bill this week at Keith & Proctor's Fifth Avenue Theatre. It is a play for a woman star and Edna May Spooner will play the star part of Georgiana Carley, originated and played for a long time on Broadway by Maxine Elliott.

Clyde Fitch's play "The Woman in the Case" will be revived at Keith & Proctor's Harlem Opers House with Beatrice Morgan as Margaret Rolfe and John Craig as Julian Rolfs.

"In Dreamland," a one act comedy, will be given by Emmet Devoy and company this week as the headline attraction pany this week as the headline attraction of the long bill at Keith & Proctor's Union Square Theatre. Estelle Wordette and company in a farce, "A Honeymoon in the Catakills," will be a special feature, and others on the bill are the Picchiani Troupe, Howard and Howard, the Village Choir, Dora Ranco, Kennedy and Rooney and Welch, Mealy and Montrose.

William H. Thompson and his company will be seen this week in the artistic little one act play called "For Sweet Love's Sake, at the head of the bill at Keith & Proctor's Twenty-Third Street Theatre. The Empire City Four are well placed on the programme as a special added attraction. Others on the bill are Carletta, a female European contortionist; Foy and Clark, presenting "In the Young of Youth"; Irving

Jones, a monologist; Rossi's wonderfully trained musical horse, Matthews and Ashley in "A Night at Coney Island" and Julian Eltinge, the female impersonator.

May Tully and her company in the cleves playlet that has made and kept her a headline attraction in vaudeville will be seen this week as the principal number on the varied programme at Keith & Proctor's Fifty-Eighth Street Theatre. A novel musical act called "The Planophiends." which calls for the services of four girls and five men and five piance and consists and now men and five plance and consists of entertaining, amusing and novel selections, will be on the bill as an extra feature. Others on the bill are Ila Grannon, a singing act; the Big City Four, James and Jennie Jee, who do alarming things on a slack wire; the Vokes and Daly company in a roaring farce of Hoyt type; Smith and Campbell and the Darras Brothers.

"The Boys in Blue," a spectacular act given with a company of eighteen and induding some intricate army drills, will top the bill this week at Keith & Proctor's 125th Street Theatre. Lillian Shaw, a comedienne, and the Countees Rossi will add a pleasing feminine touch to the programme. Others on the bill are the Juggling Burkes, Brown, Harris and Brown, De Witt, Burns and Torrance, Robinson, Parquette and Woods and others.

In Brooklyn Theatres

Casey." It is described as a hodgepodge of mirth and melody, from the pen of Aaron Hoffman, author of "Wine, Woman and Song." which enjoyed such an extended run at the New Circle Theatre. That charming blend of romantic comed and literary irony, "The Road to Yester day." will be the play this week at the New Montauk Theatre. Miss Dupree is still the charming heroine.

> At the Orpheum Stella Mayhew will top the bill, which also includes "The Blonde Typewriters," a miniature musical comedy, and other good things.

> Mr. Keeney has booked a number Broadway favorites for this week. The top-line feature will introduce Richard Golden. Mr. Golden and his company will preser for the first time in Brooklyn, Clay Greene's one act comedy, "A Case of Divorce." The extra attraction is Bobker's ten whirl wind Arabs, who do some wonderful acro batic work and have met with success of the Keith and Proctor circuit.

Hyde & Benman's Olympic tarry Bryant ave for its attraction the Harry Bryant Company, which makes its Extravaganza Company, which makes its first appearance here this season with new fferings that have met with praise in th

A musical comedy with many nove features, "Around the Clock," will be the offering at the Bijou Theatre.

One of the big acts in vaudeville. Three Yoscarrys, will lend distinction to the programme that will be furnished at the Star Theatre by the Al Reeves Beauty

The Folly Theatre will have for its attrac tion a lively and bustling musical comedy. Patsy in Politics," of which Billy B. Var is the star. It satirizes the game of politics, with a dozen musical numbers, stage pictures and animated scenes thrown in

There is such a variety of offerings in the programme to be furnished by the Behman Show and Frank D. Bryan's Congress of American Girls at the Gayety Theatre that it will appeal to all tastes.

Hundreds of Kinds Made-Prices Rang

From One Cent to \$50. A simple enough thing a penholder migh eem to be, but of all simple things few

are produced in greater variety. Penholders such as are more commonly used, that is, other than those of silver or of gold, are now made in hundreds of styles or variations. A single American manu facturer of lead pencils and penholder makes nearly 200 styles of penholders. To this now almost endless assortmen

new styles are constantly added. Those penholders of the kinds more commonly used, ranging in price at from one cent to 25 cents each, are sold in this country to the number of millions annually. The Murray Hill Theatre's offering for and American penholders are exported to

all parts of the globe. There are penholders that can be bought at wholesale as low as 40 cents a gross; such retailing at one cent each, and of these great numbers are sold; but what with the general spread in the country of wealth or of comfortable means, and the general spread of the present day desire for something better, there are probably now sold as many penholders of kinds that retail for three or five cents, penholders

that have grace as well as utility.

When penholders were first introduced, with the introduction of steel pens, those assigned for common use were all very plain and simple, the almost universally used penholder being of wood, straight and round and of a uniform diameter and stained red, and having at one end a little bent cylinder of thin sheet steel, into the open end of which the pen was set.

Now penholders are made, as to the handle part, straight, swell and taper, and in various other shapes, and the tips, as they are called, in which the pen is held are made of steel, or brass, or nickel, or cork or rubber. And then there are penholders with the handle all of wood, with the tip at the extreme end not gripped in the writer's hand, but a little embedded

the tip at the extreme end not gripped in the writer's hand, but a little embedded ring of metal through which the pen is inserted into the handle; and there are penholders all of hard rubber, these made also of many different sizes and shapes and of many colors.

Wooden penholders are made of cedar or of whitewood, some finished in the natural wood, polished, and some stained, and many dipped or painted. There are to be found such penholders in all colors.

And the tips are in almost as great a variety as to shape or finish. There are metal tips, plain and fluted and spiral and embossed, and these in various colors, or varicolored, or gilt; and cork tips of various shapes and sizes, and rubber tips likewise, and rubber tips that are called pneumatic, being not solid but hollow, and so yielding under the fingers.

Among the penholders that might be called odd shaped are some with the grip part of the handle triangular, and others with the grip part of the handle, or the whole penholder, made in the shape of haif a hexagor. Such penholders are used by draughtsmen, designers and card writers, who want a penholder that, picked up and held in their accustomed manner, will present the pen to the paper always in exactly the same way, so producing uniform results. And there are writers who prefer such penholders because they don't turn in the hand and so don't need to be held so bard.

When it comes to silver penholders you might find of these in a single stock pen-

to be held so hard.

When it comes to silver penholders you might find of these in a single stock penholders of a hundred styles, ranging in price from \$1 to \$5: penholders of various sizes and of various shapes, including octagon, and twisted, and of many kinds of finish, smooth and engine turned and engraved, and chased, and etched, in

of finish, smooth and engine turned and engraved, and chased, and etched, in designs of many patterns, which may be purely ornamental, or perhaps of distinct styles, of Renaissance, Empire, George III., to match ink wells, paperholders or other belongings of desk sets.

And of gold penholders, including holders with pearl or with ebony handles gold mounted, there would be found many styles ranging in price, with a gold pen, at from \$5 to \$30, the gold penholders being finished, smooth surfaced and polished and in various styles of ornamentation. With a small pearl set in the end of the handle, gold penholders range in price, according to the work upon them and the size of the pearl, at from \$18.50 up to \$50.

work upon them and the size of the pearl, at from \$18.50 up to \$50. So one may buy a penholder at any price he desires to pay, from one cent to \$50; and between these prices he will find penholders

NOTES OF THE OPERA ABROAD

WAGNER CONTROL AT BAYREUTH TO BE ABSOLUTE.

Geraldine Farrar Not Well Received it "Mme. Butterdy" in Berlin-New Operas to Be Given There—Effort to Rehabilitate De Reszke as a Teacher

Siegfried Wagner is to be the only con ductor for the next Wagner festival at Bay reuth, and thus the control of Mme. Cosimu will be more complete. It was known that Hans Richter would never return after the incidents which marked the close of the last festival, and now Mottl Weingartner and Nikisch are to give place to the young Siegfried. Mme. Wagner's health is failing rapidly, and there is little probability than she will witness another festival. The first performance will be given on July 22 and the last on August 20. There will be two series of the "Nibel Ring," seven performances of "Parsifal" and five of "Lohengrin." Among the artists to appear will be Charles Dalmores, to sing Lohengrin.
Geraldine Farrar sang her last perform

ance of "Mme. Butterfly" at a special performance given in honor of the Kaiser Critical opinion in Berlin was not kind to the performance of the American prima donna in the succini opera, and regret was gen erally expressed that Emmy Destinn, who created the rôle in London and has always sung it there, should not have been in trusted with the part in her own opera house. She is to appear in it now that Miss Farrar has returned to this country. So chagrined was Mme. Destinn by the selec tion of Miss Farrar that the Bohemian soprano notified the intendent of the Berlin opera that she would plead illness every time she was announced unless she were allowed to break her contract. She was persuaded, however, to take a month's rest to quiet her nerves and she compromised on that plan. She returned to the opera the other day and sang Aida, which is regarded as one of her finest rôles.

Richard Strauss did not succeed in per suading Miss Farrar to sing Salome in Berlin, although he declared that she would be the ideal representative of the part Miss Farrar had the score soon after the opera was finished, but told the compose at that time that it entailed too much strain on the voice. Strauss's next opera, "Riectra," will probably be sung in February at the Royal Opera House in Dresden. The work is almost finished. It will be sung next in Vienna, but as Strauss is still barred by the Imperial Opera House there his next work will be given at the People's Opera. Strauss declared lately in an interview that the score would create even a greater excitement than "Salome."

New operas to be given in Berlin during the winter include: at that time that it entailed too much strain

ne winter include: Smetana's "Dalibor," which has been Smetana's "Dalibor," which has been revived especially for Emmy Destinn; Massenet's "Therese," "Iphigenia in Aulis" and "Iphigenia in Tauris" as arranged by Richard Strauss, and "Donna Diana," by Rezcinek. Frida Hempel, the new colorature soprano, had the advantage of especially elaborate revivals of "The Huguenots" and "Lucia." At the Opèra Comique in Berlin there are to be productions of Mascagni's "Iris," Charpentie.'s "Louise," Leoncavallo's "Zaza" and Rubinstein's "The Demon." In spite of the unfavorable attitude of Berlin opinion toward all foreign tude of Berlin opinion toward all foreign works no German novelties are to be sung

works no German novelties are to be sung in Berlin.

"The Merry Widow," which brought a new existence to Viennese operetta, has just been succeeded by another work which seems likely to have just as long a career. This is "The Dollar Princess," which deals with the story of two American girls who marry titled foreigners. It is as great a success as "The Merry Widow," which it followed at the Theatre an der Wien Lehar's second opera, on the other hand, has met with no success.

Felix Weingartner is to commence his duties as director of the Imperial Opera. House in Vienna in December, a month earlier than he had expected to.

Francisco Guardabassi, who is bered here as a barytone, is to make his appearance as a tenor during the present month at Nice. He will sing Rhadames pearance as a tenor during the present month at Nice. He will sing Rhadames and his répertoire is to include Manrico, Otello and other dramatic rôles. The experiment is interesting for other reasons than the success or failure of the attempt to transform a barytone into a tenor. Jean de Reszke is his instructor and is making every possible effort to retrieve his reputation as a teacher through this pupil. The former tenor earns for ten months of every year the unprecendented sum of \$250 every day. This means five hours every day at \$50 an hour, this amount being paid by a class of four pupils. His studio swarms with pupils eager to pay this sum and the tenor is earning another fortune. But there are, alas, no results in spite of the fact that he began to teach five years ago. Paris is full of stories of disappointed pupils. Jean de Reszke's appointment as an adviser to the new opera managers was secured with the object of rehabilitating him as a teacher among serious students. Guardabassi's success will mean a great deal to Jean de Reskze.

When "Salome" is sung in Brussels Marv Garden will have the title rôle. Other novelties there during the season will be Massenet's "Ariane," Messager's "Fortunio" and "Madam Butterfly." There will be an entire "Nibelungen Ring" in French, while Berlion's "Les Troyens" and Reyer's "Safambo" will be revived.

Mari Delna, who returned to the stage in Paris to sing again in "La Vivandière."

"Salambo" will be revived.

Mari Delna, who returned to the stage in Paris to sing again in "La Vivandière," is said to have lost nothing during her retirement. Her voice is described as still as beautiful as it was and her popularity

tirement. Her voice is described as still as beautiful as it was and her popularity with the Parisians is not diminished.

"Le Chemineau," in the form of an opera, with music by Xavier Leroux, is to be the next production at the Opera Comique. Lucienne Breval and Thomas Salognac are to have the leading rôles. When Rimsly-Korsakoff's opera, "The Daughter of the Snows," is sung Mme. Carré will have the title rôle. Other new operas to be given during the season are "Solange," by Savlayre: "Leone," by Samuel Rousseau; "Habaners," by Laparra; "Sanga," by Isidore de Lara; "Phedre et Hippoltye," by Vincent d'Indy; "Pierre le Veridique," by Xavier Leroux; Richard Strauss's "Feuranoth," and Gabriel Pierné's musical setting of De Musset's "On ne badine pas avec l'amour." Geradline Farrar goes there in the spring to sing six times and Pauline Donalda is also engaged for a series of representations. Felia Litvinne, Alice Verlet and Georgette Leblanc are to be other visitors. Nothing more is said of De Lara's "Le Nil," which Emma Calvé was to sing last year, nor is there any talk of the Evench corrected. to sing last year, nor is there any talk of the French soprano's appearance in the rôle of the Countess in a revival of Mozart's "Le Mariage de Figaro."

"Le Mariage de Figaro."

The management of the Opéra has just made an innovation by engaging a barytone from another country. He is a Hungarian named Beck, who has been a member of the

Pietro Mascagni has ceased work on his Socialist opera "La Festa del Grano" after composing the music for two scenes. He says he found the subject too philosophical and serious. He has been conducting "Le Maschère" throughout Italy and has not yet found the success which he thought was ready for a light opera which was in accordance with the Rossinian standards. Puccini is not yet at work on his "Marie Antoinette," in spite of the stories to the contrary. Luigi Mancinelli has completed his "Francesca da Rimini," which will be produced at La Scala and also at Bologna during the season. His pupil, Giacomo Orefice, has just finished an opera entitled "The Promised Land." Samara, the Greek, who has not produced a new work in several years, is finishing an opera called "Rhée." Franco Alfano, who succeeded in attracting favorable attention with his musical setting of Tolstoi's "Resurrection" will have a new opera ready for this season.

One of the American girls singing in Rome this winter calls herself Carylhyne, but in spite of this handicap has been associated with the best of the Italian singers.

"Polleas et Melisande" is to be sung during the present at La Soala. There has been a notable demand for French works in Italy this year. Massenet's "Ariane," "Condril-lon" and "Thais" will be produced in several cities, while "Louise" has also been put into the répertoire in several

Miss Lindsay, an American soprane who has been for several years at the Opéra in Paris, has been a member of the company now singing in the fall season of Italian at Covent Garden. Miss Lindsay, who has spent most of her life in Paris, where her father is in business, will not remain at the Opéra under its new management, as she and the new management could not agree on terms. Maria Gay, who made such a success last year in "Carmen," was also a member of this company, and was to enlarge her meagre repertoire by appearing as Ammeric. Luiss Tetrazzini, who has been heard of so much, although she is still to be seen here, was also a member of the company. Mme. Giachetti did the dramatic roles and Mme. Dereyne, Miss Lindsay, an American sne, as still to be seen here, was also a member of the company. Mme. Giachettle did the dramatic roles and Mme. Dereyne, who now is at the Metropolitan Opera. House, sang the lighter roles, using the Italian language for the first time. "Adriana Lecouvreur" and "Germania." by Baron Franchetti, were among the novelties announced. Both MM. Sammarco and Bassi of the Manhattan Opera House were in the company.

Bassi of the Manhattan Opera House were in the company.

None of the women singers seems to have made as much of an impression as Luisa Tetrazzini, who made her first appearance as Violetia. She came to San Francisco several years ago with a small Italian company that had been singing in South America. The Western city grew very enthusiastic over her and Mr. Conried engaged her for the Metropolitan. She broke the contract. When she tried to sing again in San Francisco Mr. Conried prevented and her contract with him was upheld by the courts. Mr. Hammerstein engaged her for his company, and after she had signed the contract she insisted on the engagement of several artists to sing with her. When he refused that as well as her demands for an increase of salary she again demands for an increase of salary she again refused to come to New York. It would have been impossible for her to come in any case, as Mr. Conried made a contract with her which covers a term of five years, and if she ever sings in the United States it must be under his management.

NOW ABOUT MAETERLINCK. Diana Makes a Good Fight, but Gladys Gets the Decision.

Diana wore her hair parted in the middle, evealing an expanse of bulging forehead. Eyeglasses clipped tightly on her nose and tilted forward gave further evidence of intellectuality. When Clarence could get his eyes away from Gladys he noticed that Diana's jaws were set.

As soon as the conversation changed o Maeterlinck Clarence knew that he was in for it. There was no use in remarking that his knowledge of the drama was limited to Clyde Fitch and Dietrichstein. He simply had to look deep if only to keep up appearances for Gladys's sake. She looked sugar sweet in baby blue.

"Which do you think is the true Maeter linck," Diana had popped at Clarence, "the mystic or the realist?"

"That depends, "said Clarence desperately, It's all, you see er er in the point of view, absolutely-er-in the point of view. In fact I wouldn't hesitate to say-err-in fact." The agony was awful. Clarence looked

nildly idiotic. If he had continued, Maeterlinek would have driven him into a padded cell. Luckily Diana interrupted. "What I mean," she said, "is that we are turning away from the mystics to con-

front cold, hard facts." "Oh," said Clarence, much relieved. His mind and eye were now beginning to wander Gladysward. "Why, do you know," continued Diana.

even primary colors are beginning to have a vogue among intellectual people?"

"Give me American Beauties nestling in
lustrous dark hair," thought Clarence just
then. "If ever any girl ever looked emi-

ently kiesable—"
"Are you following me?" asked Diana,

somewhat sharply.

"I don't altogether deny," said Clarence rather confusedly, "that primary colors are bad or-er-er-that is to say, unattractive. Red, for instance, properly set off——"Gladys was blushing very prettily and looking at Clarence out of the corners of her eyes. Oh, that look!

"Of course colors should be contrasted. I won't deny that," asserted Diana wiping her glasses, "but as I was saying we have outgrown the mystic tendency."

"To be sure," said Clarence absentmindedly. "Where the past saw beauty in rep-

"Where the past saw beauty in repose we now see beauty in action."
"Indeed we don't altogether," said Clarence. A fine chance to please Gladys had loomed up. "I still see beauty in repose."
It wasn't altogether Clarence's fault. Gladys was gracefully reclining against the cushions of a Morris chair. Diana was leaning forward, glasses in hand, forehead corrugated with thought.
"If you do you are classical in spirit," she dogmatically asserted.

Personally Clarence did not know what he was. He let it go at that.

Personally Clarence did not know what he was. He let it go at that.

"Undoubtedly you have on your side all the wealth of statuary chiselled by Greek and Italian masters."

Clarence resisted the impulse to say "Have I?" Instead he listened attentively. Silence is an asset with intellectual girls, you know.

"I can very well see," went on Diana, "how any beautiful object grows upon one through its mere presence. It is said that

through its mere presence. It is said that the Mona Lisa——"

through its mere presence. It is said that the Mona Lisa——"

"I agree with you there," Clarence interrupted hastily. "Beautiful objects do grow upon you."

No wonder. Gladys was expanding in his brain to heroic proportions. Diana suddenly remembered that they had wandered from the topic. "We were discussing Maeterlinck, I believe," she recollected.

Clarence murmured "Yes" with the cheerfulness of a hired mourner.

"He began, as you are aware, by being symbolic and mystical. Then suddenly, through a mental process which has not yet been explained, he turned aside from the vague—

She stopped suddenly, for Clarence had risen to pick up the lace handkerchief that Gladys had let fall. Its delicate perfume was intoxicating. As he handed it back Gladys whispered:

risen to pick up the lace handkerchief that Gladys had let fall. Its delicate perfume was intoxicating. As he handed it back Gladys whispered:

"I feel awfully warm; don't you?"

"We'll go out and get some fresh air," Clarence said, with inward joy.

No compunctions lingered in his mind about leaving the Maeterlinck question unsettled. Maeterlinck deserved all he got, and more. For fifteen uncomfortable minutes he had kept Clarence on the rack. What did Clarence care for the Belgian playwright, anyhow?

He was helping Gladys on with her cloak. A very faint odor of sweet lavender clung to her. Imperceptible though it was, it went through his very being.

As they passed out arm in arm Diana called back after them:

"Mr. Dawson, I just thought that Ibsen is artistically a parallel—"

"Mr. Dawson, I just thought that losed is artistically a parallel—" Unfortunately that front door closed. Perhaps wicked little Gladys pushed it. Perhaps she deserved to be scolded—but she had such pleading eyes!

PRECIOUS VIEWS.

Cuban Landlord's Idea of the Proper Phrase for English Readers. An advertisement in a Havana new

An advertisement in a Havana newspaper of a house for sale or to let enumerates among other of its desirable features "two precious views."

That phrase puzzled an American for some time, until he learned that the word was derived from the Spanish word precioes, a favorite in describing something delicate or rare, but hardly precious in the sense of valuable. The advertiser, however, had insisted that the descriptive word should be done in that way.

Advertisement in the English language is a strong point in Cuba, especially with the saloon keepers. One rather obscure shop in a corner of Santiago bursts out of a mass of Spanish lettering with the following: "Renowned for Cocktails."

of Spanish lettering with the Renowned for Cocktails.